

BOSTON
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The
BOSTON COLLEGE
School of
Expressional Arts

SEASON 1949

Boston College Bulletin, No. 3 S Da

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No. 1, February (Entrance-College of Arts and Sciences); No. 2, February (Entrance-College of Business Administration); No. 3, March (General Catalogue); No. 4 April (Summer School); No. 5, April (Law School); No. 6, April (School of Social Work); No. 7, July (College of Arts and Sciences Intown); No. 8, August (Graduate School); No. 9, December (School of Nursing); No. 10, December (College of Business Administration); No. 11, December (College of Arts and Sciences).

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The
BOSTON COLLEGE
School of
Expressional Arts

June 28 to August 8, 1949

WILLIAM LANE KELEHER, S.J.
President

JOHN LOUIS BONN, S.J.
Director

CHAIRMEN OF DEPARTMENTS

Acting: MIRIAM DAVENPORT Gow, B.Ed. (London), M.A.

Direction: CHARLES S. COSTELLO, M.A.

Literature and Criticism, JOHN L. BONN, S.J., S.T.L., D.A.O.

Production: FRANCIS SIDLAUSKAS, A.B., M.F.A.

Corporate Religious Expression: WILLIAM LEONARD, S.J., S.T.L.

Radio: FREDERICK GARRIGUS, A.B.

CALENDAR

JUNE 27	Registration—9:00 A.M. to 5:00 P.M.
JUNE 28	Opening of Classes—9:00 A.M.
JUNE 30	Production of "Glorious Mystery"
JULY 1	Production of "Glorious Mystery"
JULY 2	Classes will be held
JULY 4	Holiday
JULY 6-7	Production of "Illumination"
JULY 8	Preliminary Testing and Recording
JULY 14-15	Production of "Christopher Blake"
JULY 15	Student-Faculty Conferences
JULY 21-22	Production of "Captain Applejack"
JULY 22	Intermediate Testing
JULY 28-29	Production of "I Remember Mamma"
JULY 29	Third-year students: Recitals
AUGUST 4-5	"Peer Gynt"
AUGUST 5-6	Examinations

In the Summer Session there are no late and no make-up examinations.



THE SUMMER SCHOOL OF EXPRESSIONAL ARTS

General Information

The summer school campus on lovely Chestnut Hill looks out over the city of Boston, beyond which lies the ocean. It has the advantages of city and country. The Workshop, situated amid flowering gardens, wide terraces, under great shade trees lies within easy access of the city with its historic places, music, art-galleries, lectures and theatres. Immediately above the lakes stands the New Auditorium which houses the Summer Playhouse with its seating capacity of 1200, a stage 600 square feet, complete with lighting units, projection booth, all modern facilities including a new movable-type stage which makes possible arena drama where desired.

Close beside the New Auditorium is the Expressional Arts Building which contains classrooms, one of which has a stage of its own for rehearsals, debating and voice-practice.

The departments of Dramatic Arts and Radio give a training unique in schools of the theatre. The work, under the direction of priests of the Society of Jesus, assisted by educators in every field, gives a surety of ethical formation and practical information. The accent is on the directing and training of amateurs, thus it is not a school for the making of disappointed professionals who, knowing nothing of the community and educational fields, bring equipment suitable to the professional stage to a totally different problem. Lastly, every student has an opportunity to act in what are, in the best sense, Catholic Dramas—sound plays with sound morality—good theatre and good ethics.

The concentration in Radio Technique is designed for instruction in the utilization of radio for educational and public-relations purposes, and although not intended as a preparation for a radio career, students will engage with professional seriousness in writing, acting, directing and radio production. Hence the courses are conducted under professional radio men and modern studio practice will be stressed by workshop sessions under professional studio conditions. Enrollment will be limited and auditors will not be permitted.

The concentration courses offered are:

1. Action	4. Literature and Criticism
2. Direction	5. Radio
3. Production	6. Corporate Religious Expression

FEES

Full-time students, overall expenses, including registration, library, workshop, laboratory and crafts fees: \$150.00.

A full time student will be given eight semester hours in academic classes; two semester hours in seminar; two semester hours in laboratory.

PART TIME STUDENT:

Matriculation Fee	\$ 5.00
Fee per semester hour	12.00
Laboratory and Crafts Fee	20.00
Library Fee per semester hour	1.00

ADDITIONAL EXPENSES:

Late Registration	3.00
Change in Individual Course	2.00
Supplementary Bill	1.00

All special fees and one-half of the tuition fees are payable on the day of registration. Complete payment is due Monday, July 18. Students who withdraw before July 5 will receive a pro-rata tuition refund. Special fees are not returnable.



GRADUATE STUDENTS

The Graduate School, in cooperation with the School of Expressional Arts, accepts properly qualified candidates for the degree of Master of Arts. Such candidates must comply with all the rules and regulations of the Graduate School governing aspirants for this degree in the Graduate School of Boston College. Information concerning Graduate School requirements may be had from the Office of the Graduate School, Boston College, Chestnut Hill 67, Mass.

Prior to the time of formal registration, prospective candidates for this degree must file with the Registrar of the Graduate School an application blank for admission to the Graduate School and an official transcript of their undergraduate record. Students who are not candidates for this degree at Boston College must file an application blank for admission and a statement certifying that they possess the bachelor's degree which is to be issued by the institution at which the degree was earned.

For the Master of Arts degree, students must complete a minimum of thirty semester hours of graduate credit in approved courses. He must also give proof by examination that he possesses a reading knowledge of one foreign language. He must, in addition, write a thesis on a subject connected with his major field of interest and give a public recital at the conclusion of his course.

Before being admitted as a properly qualified candidate for this degree, the students must have completed a minimum of ten semester hours of course work creditably in the prerequisite basic courses. Such courses in this catalogue are numbered under one hundred. Should the student be deficient in this prerequisite basic work, he must make up these courses in addition to the normal requirements for his degree. He must then complete at least twelve semester hours of course work in one concentration field of the Expressional Arts in approved graduate courses listed in this catalogue with numbers over one hundred. The remainder of his courses will be selected under the direction of the Graduate School from such courses in English or Education that may be suitable for his program of study.

Registration will take place on the assigned dates with the Director of the School of Expressional Arts and the Dean of the Graduate School.

UNDERGRADUATES

The Degree of Bachelor of Science in Expressional Arts is obtained by the application of thirty semester hours credit in Expressional Arts, granted from Boston College of Arts and Sciences Intown, with the addition of the further courses required. These courses are:

Philosophy	20	Education or Accounting	12
European History	12	Mathematics	4
English	12	Science	6
American History	4	Expressional Arts	30
Apologetics	8		—
Modern Language	12	TOTAL	120

TEACHERS' CERTIFICATE

A teacher's certificate in Expressional Arts will be granted to those who offer thirty-six hours credit in one of the concentration courses plus thirty-six hours credit to be arranged either from the general cultural courses listed progressively in the catalogue of Boston College Intown under "Bachelor of Arts" or under the title "Bachelor of Science in Education" in the same catalogue.

ELECTIVE SUBJECTS

Certain allied subjects specified in this catalogue may be chosen by students of Expressional Arts. Graduate Students will kindly note that only courses numbered above 100 are applicable to graduate credit.



VETERANS

All veterans under Public Law 346 who are not now registered in one of the divisions of Boston College, must submit a supplementary certificate of eligibility at registration. Veterans who lack such a certificate must pay their own bills. A complete refund will be made if the supplementary certificate is submitted during the early days of the Summer Session. These certificates may be obtained from the Veterans' Administration Office of the district where the veteran is currently enrolled as a student.

Where it is necessary to obtain a letter of acceptance from the Boston College Summer Session before the supplementary certificate is granted, write for this letter to the Director of the Summer School enclosing a self-addressed envelope for reply.

All veterans under Public Law 16 must present at the time of registration a written (not oral) statement from their director of training that they are eligible for summer school. In the absence of such a statement veterans must pay their own bills. Where it is necessary to obtain a letter of acceptance from the Boston College Summer Session for the director of training, write for this letter to the Director of the Summer School, enclosing a self-addressed stamped envelope for reply.

Room and Board

A limited number of private homes in the vicinity of Boston College have room or room and board available for the Summer Session students (men and women). Address inquiries to the Director at the earliest possible date.

FACULTY

CAROL L. BERNHARDT, S.J., *English*.

JOHN L. BONN, S.J., *Dramatic Arts*.

JOHN L. BONN, SR., A.B., *Music*.

EDWARD C. BYRNE, M.A., *Dramatic Arts*.

HENRY E. BEAN, S.J., *English*.

WILLIAM V. E. CASEY, S.J., *Corporate Religious Expression*.

CHARLES S. COSTELLO, M.A., *Dramatic Arts*.

PAUL A. CURTIN, S.J., *Corporate Religious Expression*.

MIRIAM DAVENPORT GOW, M.A. *Dramatic Arts*

EDWARD T. DOUGLAS, S.J. *Corporate Religious Expression*.

FREDERICK GARRIGUS, A.B., *Radio*.

ELDON J. ELDER, A.B., *Dramatic Arts*

MARTIN J. HARNEY, S.J., *Elective in History*.

EDWARD L. HIRSCH, Ph.D., *Elective in English*.

BEN A. HUDELSON, A.B., M.A., *Radio*

WILLIAM E. KELLY, S.J., *Dramatic Arts*.

C. E. LONG, M.A., *Dramatic Arts*

WILLIAM LEONARD, S.J., *Corporate Religious Expression*.

REBECCA M. McKEON, Ph.D., *Dramatic Arts.*

FRANCIS J. MACDONALD, S.J., *Elective in English.*

LEO J. McCUALEY, S.J., *Elective in Latin.*

PAUL S. McNULTY, S.J., *Elective in English.*

FRANCIS P. MORAN, S.T.L., *Corporate Religious Expression.*

VINCENT DE PAUL O'BRIEN, S.J., *Elective in English.*

JOHN A. O'CALLAGHAN, S.J., *Elective in English.*

FRANCIS P. O'HARA, Ph.D., *Elective in French.*

THOMAS STACK, *Corporate Religious Expression.*

JAMES W. RING, S.J., *Dramatic Arts.*

ADOLPHE ROBICHEAU, *Dramatic Arts.*

JOHN W. RYAN, S.J., *Dramatic Arts.*

THOMAS SAWYER, *Radio.*

FRANCIS SIDLAUSKAS, A.B., M.F.A., *Dramatic Arts.*

RICHARD G. SHEA, S.J., *Elective in Latin.*

GEORGE F. SMITH, S.J., *Spanish Drama.*

EDWARD SULLIVAN, *Radio*

PROGRAM

S DA 1. INTERPRETATION OF LITERATURE	<i>Prof. Gow</i>
Logical thinking in reading, with a study of the interpretation of the various forms of literature.	
9:00-9:50—Room 2.	Two credits.
S DA 2. VOICE AND BODY TRAINING	<i>Prof. COSTELLO</i>
Development of poise and flexibility in the body, correct breathing for tone and a well-placed, well modulated speaking voice.	
10:50-11:40—Room 2.	Two credits.
S DA 21. CONSTRUCTION AND DESIGN	
The elements of staging with emphasis on small-stage problems.	
9:55-10:45—Room 5.	Two credits.
S DA 22. COSTUME DESIGN	
History of costuming with technique and practice of design.	
Offered in 1950.	Two credits.
S DA 23. THEATRE CRAFTS	<i>MISS KELLY</i>
Allied arts of theatre; construction of small properties; puppetry; makeup, sketches, and play-detail.	
Offered in 1948-1951.	Two credits.
S DA 25. BALLET	<i>ADOLPHE ROBICHEAU</i>
The history, forms and practice of the art of ballet.	
9:55-10:45—Room 1.	Two credits.



S DA 31. DIRECTIVE TECHNIQUE	FATHER BONN, S.J.
Practical instruction of actors for educational and community theatre. 9:00 to 9:50—Room 1.	Two credits.
S DA 101. METHODOLOGY AND ORGANIZATION	FATHER BONN, S.J.
Educational methods in organizing community or educational groups. Offered in 1947 and 1950.	Two credits.
S DA 102. EDUCATIONAL BROADCASTING PATTERNS	MR. HUDELSON AND MR. SULLIVAN
Study of the various types of educational radio programs; debate, panel discussion, quizz, lectures, interviews, etc. Offered in 1948 and 1951.	Two credits.
S DA 105. COACHING METHODS	STAFF
Seminar in theory and practice of dramatic coaching. 2:20 to 4:10—Room 5.	2 Lab. hours.
S DA 206 (106) PLAY ANALYSIS	Prof. COSTELLO
Methods of study and research in determining the full values and author-intention of the play-manuscript. Offered in 1948 and 1951.	Two credits.
S DA 208 (108) ADVANCED TECHNIQUE OF DIRECTION	Prof. HAMM
Creative direction aids and stylization in various art-forms. Opportunities will be given students to direct plays. 9:00 to 9:50—Room 3.	Two credits.
S DA 109. DIRECTIVE METHODS	Prof. Gow
Directive techniques and their application to practical problems as they arise. 2:30 to 4:10—Room 5.	2 Lab. hours.
S DA 111. CHORAL DRAMA	Prof. Gow
Training the verse-speaking choir, discussion and planning of choral speaking problems according to age-group activities. 10:50 to 11:40—Room 1.	Two credits.
S DA 112. APPLIED RHETORIC	Prof. DOUGLAS
Methods of speech-delivery with emphasis on the practical application of rhetorical techniques. Offered in 1950.	

S DA 113. RADIO ORIENTATION AND ACTING	MR. GARRIGUS
Basic problems of broadcasting with the study of radio as an educational and art-instrument.	
Offered in 1947 and 1951.	Two credits.
S DA 114. INTERPRETATIVE ACTING	STAFF
A seminar in practical and primary actors' problems.	
2:30 to 4:10—Room 5.	2 Lab. hours.
S DA 115. TECHNIQUES OF ACTING	STAFF
A continuance of the seminar on actors' problems.	
2:30 to 4:10—Room 5.	2 Lab. hours.
S DA 116. RADIO DIRECTION AND PRODUCTION	Prof. GARRIGUS
A continuance of S DA 113, for second-season students.	
10:55 to 11:40—Room 3.	Two credits.
S DA 117. PHONETICS	Prof. KELLY
Speech-sounds, their production, accuracy and projection.	
11:45 to 12:35—Room 1.	Two credits.
S DA 118. CREATIVE BROADCASTING	
Offered for third-season students, an advanced course in broadcasting, requiring an exhibition broadcast showing inventive techniques.	
Offered in 1950.	
S DA 121. LIGHTING AND MOUNTING	Prof. SIDLAUSKAS
The amateur and professional approach to lighting problems.	
10:50 to 11:40—Room 5.	Two credits.



S DA 122. EXPERIMENTAL STAGING I	STAFF
A seminar in practical problems of stage production.	
2:30 to 4:10—Room 5.	2 Lab. hours.
S DA 124. EXPERIMENTAL STAGING II	STAFF
Continuance of the above seminar, for intermediate students.	
2:30 to 4:10—Room 5.	2 Lab. hours.
S Da 125. INTERMEDIATE PLAY PRODUCTION	<i>Prof. ELDER</i>
Designing and mounting with general theatrical technique from a professional and gifted-amateur standpoint.	
9:00 to 9:50—Room 5.	Two credits.
S DA 129. SCENIC ARCHITECTURE	<i>Prof. SIDLAUSKAS</i>
Composition in line, plane, mass, color, scale and proportion.	
2:30 to 4:10—Room 5.	2 Lab. hours.
S DA 132. ADAPTATION OF THEMATIC MATERIAL	<i>MR. SAWYER</i>
A study of the various literary forms with a view to their employment for dramatic purposes—plays, recordings, radio.	
9:55 to 10:45—Room 3.	Two credits.
S DA 133. RADIO SCRIPT WRITING	<i>MR. SAWYER</i>
The peculiar problems of the art of radio-writing and the invention of radio drama.	
By arrangement.	
S DA 134. SCENARIO WRITING	<i>Prof. COSTELLO</i>
The problems of writing for the cinema.	
By arrangement.	
S DA 135. PLAYWRITING I	<i>Prof. LONG</i>
Introduction to stage-media and initial dramatic craftsmanship.	
9:55 to 10:45—Room 3.	Two credits.
S DA 236 (136) PLAYWRITING II	<i>Prof. COSTELLO</i>
Practice and stimulation to creative writers with the presentation of sound dramatic techniques.	
9:55 to 10:45—Room 2.	Two credits.
S DA 237 (137) CREATIVE PLAYWRITING	<i>Prof. J. J. RYAN</i>
The writing and presentation of a play.	
Offered in 1950.	

S DA 141. HISTORY OF THEATRE

LECTURERS

History of the Theatre from the Greeks to the present day. Each dramatic period will be discussed by an authority in the individual field.

Offered in 1947 and 1950.

S DA 242 (142) CLASSICS OF DRAMA

Prof. COSTELLO

Dramatic technique and play construction of the significant drama in the development of the English and European Theatre.

Offered in 1948 and 1951.

Two credits.

S DA 243 (143) AESTHETICS

Prof. BONN

The theory underlying art with emphasis on the four causes of art.
11:45 to 12:35—Room 2.

Two credits.

S FR 227 (127) THEATRE OF THE NINETEENTH CENTURY

Prof. O'HARA

Special emphasis will be placed on the theatre of de Musset and Victor Hugo as well as some of the Romantic authors. Conducted in English.
10:25 to 11:40.

Three semester hours.



S ED 219 (119) IMPROVEMENT OF READING	Prof. McKEON
A basic course in practical techniques and underlying principles of improving reading in the first six grades.	
11:50 to 1:05.	Three semester hours.
S LT 131. THE PLAYS OF SENECA	Prof. McCauley, S.J.
A study of the plays of Seneca and their influence on subsequent drama.	
9:00 to 10:15.	Three semester hours.
S EN 21. PRINCIPLES OF RHETORIC	Prof. BEAN, S.J.
Principles and practise of persuasive speech.	
10:25 to 11:40.	Three semester hours.
S En 241. ENGLISH DRAMA, 1660-1800	Prof. HIRSH
A survey of the English drama from Dryden to Sheridan. The plays to be read will form an introduction to the chief dramatic types of the period: the heroic play, the comedy, and the "laughing comedy" as revived by Goldsmith and Sheridan, the comedy of manners, bourgeois tragedy, and the sentimental comedy.	
9:00 to 10:15.	Three semester hours.
S EN 291. ARISTOTLE: METHOD AND THEORY OF LITERARY CRITICISM	Prof. BERNHARDT, S.J.
A detailed study of the method of Aristotle and of his principles as they appear in his various treatises. Major emphasis will be placed on the question of the permanent values to be found in his conclusions.	
10:25 to 11:40.	Three semester hours.
S DA 151. THE MYSTICAL BODY	Prof. CURTIN
Application in theory and practice of the doctrine of the Mystical Body to social worship.	
9:55 to 10:55—Room 6.	Two credits.
S DA 156—THE KINGDOM OF GOD	Prof. CASEY
Foundations of Christian Sociology.	
11:50-12:40—College of Arts and Sciences	Three credits.
S DA 260 (160) LITURGICAL LIFE	Prof. LEONARD
Comprehensive directives for liturgical practice from the Encyclical "Mediator Dei."	
11:45 to 12:50—Room 6.	Two credits.
S DA 166. LITURGICAL MUSIC	Prof. BONN
Study and practice in the music of the Church, with emphasis on the correct rendition of Gregorian plain song.	
10:50 to 11:40—Room 8.	Two credits.

S DA 259 (159) HISTORY OF THE LATIN RITE *Prof. MORAN*
A survey and background study of liturgical expression. (This course
will be given Monday through Thursday).
10:50 to 11:40—Room 7. Two credits.

S DA 161. THEOLOGY OF SACRIFICE
The nature of sacrifice as the highest form of divine worship.
Offered in 1950.

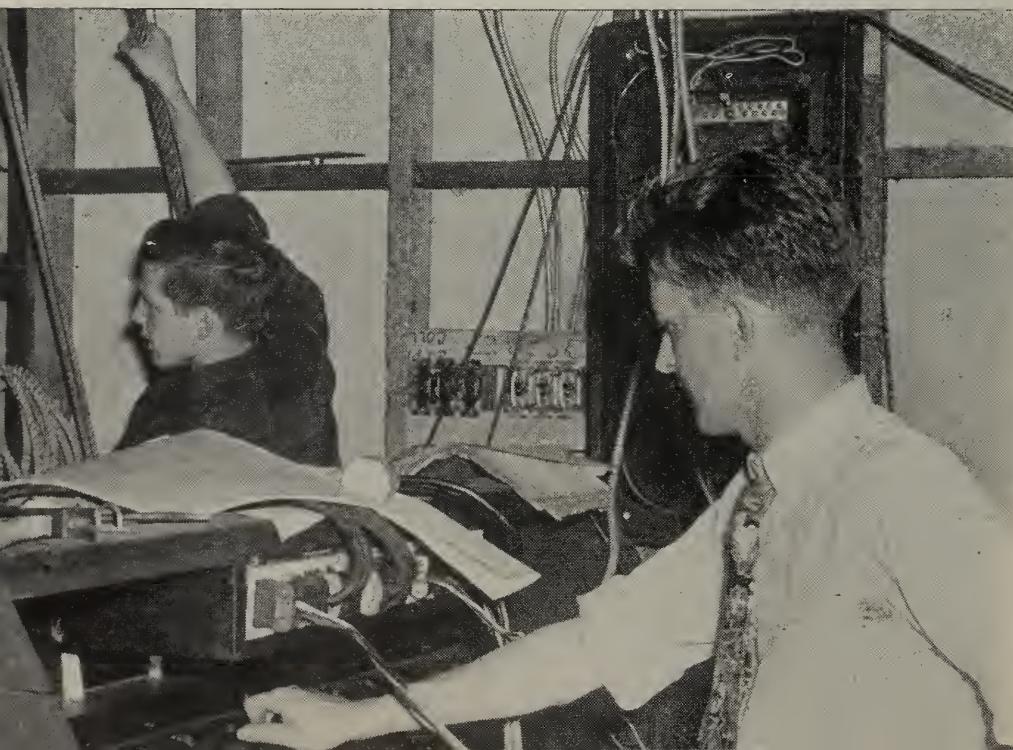
S Da 162. SACRAMENTAL THEOLOGY *Prof. STACK*
The seven sacraments in the liturgical life of the Church.
9:55-10:40—Room 7. Two credits.

S DA 163. LITURGICAL PARISH LIFE *Prof. STACK*
The parish as the source and centre of Christian vitality.
Offered in 1949.

S DA 164. CHRISTIAN ART: THE EXPRESSION OF LITURGICAL LIFE
A general introduction to the Christian arts, with particular refer-
ence to those ancillary to divine worship.
By arrangement.

S DA 165. INTRODUCTION TO LITURGICAL PRACTICE *Prof. LEONARD*
General principles regarding Dialogue and Sung Mass, the Canonical
Hours, the Sacred Calendar, Gregorian chant, the sacramentals, rites
and ritual, liturgical language, popular devotions, private and public
prayer, the social apostolate.
By arrangement. Two credits.

S DA 301. THESIS DIRECTION
A course for graduate students in the academic procedures of thesis
preparation.
By arrangement.



LABORATORY

All full-time students are required to attend laboratory in Dramatic Arts and Radio, from 7:20 P.M. until 9:00 P.M., to be conducted by the Directors and Chairmen of Departments.

Two lab. credits.

PROGRESSIVE AND CYCLE COURSES

CYCLE COURSES: These courses are given sometime during each three-year period, and are made available for students of any season. They do not have pre-requisites for their comprehension. The years in which these courses will be offered are as follows:

1948	1949	1950
Play Analysis	Phonetics	Criticism
Classical Drama	Aesthetics	History of Theatre
Theatre Crafts	Ballet	Costume Design
Construction and Design	Scenic Architecture	Lighting and Mounting
Coaching Methods	Directive Methods	Methodology
Literary Interpretations	Choral Drama	Applied Rhetoric
Adaption of Material	Radio Writing	Scenario Writing
Aristotelian Criticism	Elizabethan Forms	Fiction Craft

PROGRESSIVE COURSES: The following courses will be offered each year, and may be taken in sequence only. Thus, the second course may be taken only by second season students, or those who can offer acceptable accredited courses corresponding to a pre-required course. They are:

ACTING:

2. Voice and Body Training.
114. Interpretative Acting.
115. Techniques of Acting.

PRODUCTION:

21. Construction and Design.
125. Intermediate Play Production and 122 Experimental Staging I.
126. Advanced Play Production and 124 Experimental Staging II.

LITERATURE AND CRITICISM:

135. Playwriting I.
136. Intermediate Playwriting.
137. Advanced Playwriting.

DIRECTION:

31. Directive Technique.
107. Intermediate Technique of Direction.
115. Advanced Technique of Direction.

RADIO:

- 113. Radio Orientation and Acting.
- 116. Radio Direction and Production.
- 118. Creative Broadcasting.

CONCENTRATION

Each student may elect a special field of concentration. He will also be required to take at least one course in each of the allied fields, that he may have a background knowledge of all the problems of Dramatic Arts. The following is a time-schedule program for each concentration field, arranged according to seasons. In all, the entire course consists in three Seasons. First Season refers to students entering the School of Expressional Arts this summer, and Second Season to those who were here last Summer or who can offer background courses given by other accredited institutions. These courses must be identical in content-matter with those offered in our First Season.

All students in literature and criticism are required to submit a one-act play or part of a three-act play before their first class or at registration.



ACTING AND DIRECTING CONCENTRATIONS

For First Season Students

<i>Course</i>	<i>Number</i>	<i>Professor</i>	<i>Room</i>	<i>Time</i>
Directive Technique	S DA 31	Father Bonn	1	9:00- 9:50
Construction and Design	S DA 21	Prof. Sidlauskas	5	9:55-10:45
Voice and Body Training	S DA 2	Prof. Costello	2	10:50-11:40
Aesthetics or, Phonetics	S DA 243 S DA 117	Father Bonn Father Kelly	2 1	11:45-12:35
Interpretative Acting I	S DA 114	Prof. Costello	5	2:30- 4:10
Laboratory	S DA Lab	Staff	5	7:20- 9:00

For Second Season Students

<i>Course</i>	<i>Number</i>	<i>Professor</i>	<i>Room</i>	<i>Time</i>
Interpretation	S DA 1	Prof. Gow	2	9:00- 9:50
Ballet	S DA 25	Mr. Robicheau	1	9:55-10:45
Choral Drama	S DA 111	Prof. Gow	1	10:50-11:40
Aesthetics or, Phonetics	S DA 243 S DA 117	Father Bonn Father Kelly	2 1	11:45-12:35
Interpretative Acting II	S DA 115	Mrs. Hamm	5	2:30- 4:10
Laboratory	S DA Lab	Staff	5	7:20- 9:00

For Third Season Students

<i>Course</i>	<i>Number</i>	<i>Professor</i>	<i>Room</i>	<i>Time</i>
Advanced Technique	S DA 108	Prof. Hamm	3	9:00- 9:50
Ballet	S DA 25	Prof. Robicheau	1	9:55-10:45
Choral Drama	S DA 111	Prof. Gow	1	10:50-11:40
Liturgy	S DA	Fr. Leonard	5	11:45-12:35
Directive Methods	S DA 109	Father Kelly	1	11:45-12:35
Laboratory	S DA Lab	Staff	5	7:20- 9:00

CONCENTRATION IN LITERATURE AND CRITICISM

For First Season Students

<i>Course</i>	<i>Number</i>	<i>Professor</i>	<i>Room</i>	<i>Time</i>
Directive Technique	S DA 31	Father Bonn	1	9:00- 9:50
Adaption of Material or	S DA 132	Mr. Sawyer	6	9:55-10:45
Playwriting I	S DA 135	Prof. Long	3	9:55-10:45
Lighting and Mounting	S DA 121	Prof. Sidlauskas	5	10:50-11:40
Aesthetics or	S DA 243	Father Bonn	2	11:45-12:35
Phonetics	S DA 117	Father Kelly	1	11:45-12:35
Elementary Production	S DA 23		5	2:30- 4:10
Laboratory	S DA Lab	Staff	5	7:20- 9:00

For Second Season Students

Course	Number	Professor	Room	Time
Interpretation	S DA 1	Prof. Gow	2	9:00- 9:50
Playwriting	S DA 136	Prof. Costello	2	9:55-10:45
Choral Drama	S DA 111	Prof. Gow	1	10:50-11:40
Experimental Staging	S DA 124	Father Bonn	5	2:30- 4:10
Aesthetics or	S DA 243	Father Bonn	2	11:45-12:35
Phonetics	S DA 117	Father Kelly	1	11:45-12:35
Laboratory	S DA Lab	Staff	5	7:20- 9:00



For Third Season Students

<i>Course</i>	<i>Number</i>	<i>Professor</i>	<i>Room</i>	<i>Time</i>
Techniques	S DA 107	Prof. Hamm	3	9:00- 9:50
Playwriting	S DA 136	Prof. Costello	2	9:55-10:45
Choral Drama	S DA 111	Prof. Gow	1	10:50-11:40
Liturgical Arts		Father Leonard	8	11:45-12:35
Methodology	S DA 105	Father Bonn	5	2:30- 4:10
Laboratory	S DA Lab	Staff	5	7:20- 9:00

PRODUCTION CONCENTRATION

For First Season Students

<i>Course</i>	<i>Number</i>	<i>Professor</i>	<i>Room</i>	<i>Time</i>
Directive Technique	S DA 31	Father Bonn	1	9:00- 9:50
Construction and Design	S DA 21		5	9:55-10:45
Lighting and Mounting	S DA 121	Prof. Sidlauskas	5	10:50-11:40
Aesthetics	S DA 243	Father Bonn	2	11:45-12:35
Phonetics	S DA 117	Father Kelly	1	11:45-12:35
Elementary Production	S DA 23		5	2:30- 4:10
Laboratory	S DA Lab	Staff	5	7:20- 9:00

For Second Season Students

<i>Course</i>	<i>Number</i>	<i>Professor</i>	<i>Room</i>	<i>Time</i>
Production	S DA 125		5	9:00- 9:50
Experimental Staging	S DA 124	Prof. Sidlauskas	4	9:55-10:45
Lighting and Mounting	S DA 121	Prof. Sidlauskas	5	10:50-11:40
Aesthetics	S DA 243	Father Bonn	2	11:45-12:35
Phonetics	S DA 117	Father Kelly	1	11:45-12:35
Staging	S DA 127		5	2:30- 4:10
Laboratory	S DA Lab	Staff	5	7:20- 9:00

For Third Season Students

<i>Course</i>	<i>Number</i>	<i>Professor</i>	<i>Room</i>	<i>Time</i>
Advanced Production	S DA 225		5	9:00- 9:50
Experimental Staging	S DA 124	Prof. Sidlauskas	4	9:55-10:45
Radio Production	S DA 119	Mr. Garrigus	3	10:50-11:40
Lighting and Mounting	S DA 121	Prof. Sidlauskas	5	10:50-11:40
Liturgical Arts	S DA	Father Leonard	6	11:45-12:35
Scenic Architecture	S DA 129	P. Sidlauskas	5	2:30- 4:10
Laboratory	S DA Lab	Staff	5	7:20- 9:00

CONCENTRATION IN RADIO

For First Season Students

<i>Course</i>	<i>Number</i>	<i>Professor</i>	<i>Room</i>	<i>Time</i>
Directive Technique	S DA 31	Father Bonn	1	9:00- 9:
Adaption of Material	S DA 132	Mr. Sawyer	3	9:55-10:
Voice Training	S DA 2	Prof. Costello	2	10:50-11:
Aesthetics or	S DA 243	Father Bonn	2	11:45-12:
Phonetics	S DA 117	Father Kelly	1	11:45-12:
Radio Interpretation	S DA 114	Mr. Costello	3	2:30- 4:
Laboratory	S DA Lab	Staff	5	7:20- 9:

For Second Season Students

<i>Course</i>	<i>Number</i>	<i>Professor</i>	<i>Room</i>	<i>Time</i>
Technique of Direction	S DA 108	Prof. Hamm	3	9:00- 9:
Playwriting	S DA 136	Prof. Costello	2	9:55-10:
Radio Production	S DA 116	Prof. Garrigus	3	10:55-11:
Aesthetics or	S DA 243	Father Bonn	2	11:45-12:
Phonetics	S DA 117	Father Kelly	1	11:45-12:
Interpretation	S DA 114	Prof. Sawyer	3	2:30- 4:
Laboratory	S DA Lab	Staff	5	7:20- 9:

CONCENTRATION IN CORPORATE RELIGIOUS EXPRESSION

For First Season Students

<i>Course</i>	<i>Number</i>	<i>Professor</i>	<i>Room</i>	<i>Time</i>
Mass—Dialogue or Sung			6	9:00
The Mystical Body	S DA 151	Prof. Curtin	6	9:55-10:
Liturgical Parish Life, or	S DA 163	Prof. Stack	6	10:50-11:
Liturgical Music	S DA 166	Prof. Bonn	8	10:50-11:
Liturgical Life	S DA 160	Prof. Leonard	6	11:45-12:
Christian Worship		Seminar	6	2:00- 3:
Laboratory		Staff	6	3:45- 5:

For Second Season Students

Course	Number	Professor	Room	Time
Mass—Dialogue or Sung			6	9:00
Sacramental Theology	S DA 162	Prof. Stack	7	9:55-10:45
Story of Christian- Worship, or	S DA 259	Prof. Moran	7	10:50-11:40
Liturgical Music	S DA 166	Prof. Bonn	8	10:50-11:40
Athletics	S DA 243	Prof. Bonn	2	11:45-12:35
Christian Worship		Seminar	6	2:00- 3:40
Laboratory		Staff	6	3:45- 5:25

SPECIAL SUMMER SESSIONS IN LITURGICAL MUSIC

1. From August 8 to 12, a five day session with special concentrations will be offered in Liturgical Music by the Gregorian Institute. These courses will be accredited.
2. Two weeks following the regular Summer School, the Gregorian Institute will conduct a National Summer School, offering the usual academic credits, August 22 to September 3.
3. Special bulletins are in preparation for these activities.

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